MARIE KUUNNUAQ

Sculpture

POLAR
PAM
5449
POLARPAM

Pam:73.031.71:(*41N) KUU

MARIE KUUNNUAQ
(KAKIMUT; KOUNUAQ; KOONOOAK; KOONUAK)

Born: 1933
Resides in Baker Lake
Sculptor, Wallhangings

EXHIBITIONS:

1970	Sculpture Canadian Eskimo Arts Council, Ottawa (illustrated catalogue)
1974	Baker Lake/Sculpture 1974 Sanavik Co-operative, Baker Lake, N.W.T. (illustrated catalogue)
June 1977	Sheokju of Cape Dorset & Eleven Sculptors of Baker Lake Waddington Gallery, London, England (illustrated catalogue)
Jan. - Feb. 1979	Baker Lake Prints and Sculpture Jewish Community Centre, Minneapolis
Mar. - Apr. 1979	Canadian Eskimo Art Fine Arts Gallery, Montana State University
Nov. - Dec. 1979	In Celebration Canadian Guild of Crafts, Montreal
Jan. 1980	Wallhangings Exhibition Snow Goose Associates, Seattle, Washington
Feb. 1981	Baker Lake: Power & Restraint Innuit Gallery, Toronto (illustrated catalogue)
May 1981	Baker Lake Wallhangings Tundra Gallery, Sault Ste. Marie

SOLO EXHIBITION:

Mar. - Apr. 1980	Marie Kuunnuaq — Recent Sculpture Images of the North, San Francisco (illustrated catalogue)

COLLECTIONS:

Department of Indian & Northern Affairs, Ottawa
Swinton Collection, Winnipeg Art Gallery, Winnipeg

From the severe black stone that has come to be associated with Baker Lake sculpture, Marie Kuunnuaq shapes images that are powerful in their intensity but also tender and lyrical. Hers is a feminine world-view that focuses on intimate relationships, particularly mother and child. Some of her subjects are presented singly, but more often are combined in works that range from realistic to semi-abstract.

A mother of five herself, the artist explores the motherhood theme in various ways. In her realistic mother-and-child sculptures, small faces peer out from inside *amautiit*, or mothers' parkas. This protective garment, with rounded front flap (*kiniq*), roomy back pouch (*amaut*) and large hood (*nasaq*), reinforces the maternal theme of the works. In her more abstract carvings, realistic details and relationships of form are often suppressed and dominant elements, usually heads, are combined in non-naturalistic compositions. This progressive distillation can be observed in a group of works in the exhibition. A realistic carving shows a mother holding a child in each arm (fig. 8). The childrens' bodies disappear in a work that has a head superimposed on each of the mother's shoulders (fig. 10). In a third piece, all three figures are condensed into a humanoid shape with three faces (fig. 9).

These tripartite sculptures also reveal the artist's interest in and use of symmetry. Evident in her wallhangings as well as her carvings, it is rarely a strict symmetry since elements on each side of the vertical axis are slightly different. This softens the effect and increases visual complexity. In all of Marie's work there is a careful balancing of forms contributing to an overall sense of equilibrium and harmony.

Rec'd
Orde
Price
Acc.
Can Art

BOREAL INSTITUTE
LIBRARY
47609

Fig. 1. H.33 × 14.5 × 9 cm. 1980

Fig. 2. (Front) H.40 × 29 × 15.5 cm. 1979

Fig. 3. (Back) H.40 × 29 × 15.5 cm. 1979

Fig. 4. H.33 × 17.5 × 7.5 cm. 1980

Fig. 5. H.25.5 × 17 × 11 cm. 1980

Fig. 6. H.24.5 × 38.5 × 11.5 cm. 1981

Fig. 7. H.19.8 × 21 × 8.5 cm. 1980

Fig. 8. H.21.5 × 16.5 × 8.5 cm. 1980

Fig. 9. H.24 × 21.5 × 5 cm. 1980

Fig. 10. H.25 × 17 × 8 cm. 1980

Fig. 11. H.22 × 7 × 13.5 cm. 1980

Date Due

47609

Pam:73.031.71:
(*41N)
KUU

KUUNNUAQ, Marie
AUTHOR

Sculpture.
TITLE

DATE LOANED	BORROWER'S NAME	DATE DUE

47609

BOREAL INSTITUTE FOR NORTHERN STUDIES, LIBRARY
THE UNIVERSITY OF ALBERTA
EDMONTON, ALBERTA T6G 2E9
CANADA

Fig. 12. H.15.5 × 12.5 × 5.5 cm. 1981

University of Alberta Library
0 1620 0337 6199

ISBN: 0-920234-50-X
©Canadian Arctic Producers Co-operative Limited
Produced with the assistance of the
Department of Indian and Northern Affairs
Printed in Canada.